



STAFF REPORT

TO: HISTORIC PRESERVATION COMMISSION
HEARING DATE: January 12, 2006
FROM: Debbie Abele, Historic Preservation Officer (HPO)
Don Meserve, Preservation Planner, Preservation Division

RE: CASE NUMBERS 6-HP-2005/21-ZN-2005:
TALIESIN WEST HP OVERLAY ZONING MAP AMENDMENT

REQUEST: Determine the eligibility and historic significance of Taliesin West and make a recommendation to the Planning Commission and City Council for an HP zoning map amendment, to rezone a portion of Taliesin West from Single Family Residential District, Environmentally Sensitive Lands (R1-35 ESL) to Single Family Residential District, Environmentally Sensitive Lands, Historic Property (R1-35 ESL HP) with an HP overlay, and placing the 10.5886+/- acre property on the Scottsdale Historic Register.

LOCATION: 12621 N. Frank Lloyd Wright, a portion of the property north of the intersection of Frank Lloyd Wright Boulevard and Cactus Road, containing 10.5886+/-acres

APPLICANT: City-Initiated Case by the Historic Preservation Commission
Representative: Don Meserve, Preservation Planner
Community Design Studio, 7506 E. Indian School Road, Scottsdale, AZ 85251

OWNER: Frank Lloyd Wright Foundation
P.O. Box 4430
Scottsdale, AZ 85261-4430

OWNER'S REPRESENTATIVE: John Berry, Attorney, Berry & Damore, LLC
6750 E. Camelback Road, Suite 100, Scottsdale, AZ 85251

STAFF CONTACT: Don Meserve, Preservation Division, 480-312-2523, dmeserve@scottsdaleaz.gov

BACKGROUND SUMMARY

- City Council approved an agreement with the Frank Lloyd Wright Foundation on September 23, 2003, Agreement #2003-158-COS, including a provision to pursue a mutually agreed upon HP boundary to place Taliesin West on the local register.
- The Historic Preservation Commission (HPC) formed the Taliesin West HP Designation Committee in June 2005 to prepare a boundary recommendation for Taliesin West, and this committee made their boundary recommendation to the HPC on September 8, 2005.
- Past-Chairman of the Board of the FLW Foundation, Vern Swaback sent a letter to the Chair of the Committee, Nancy Dallett on September 13, 2005 expressing the Foundation's (owner's) support for the proposed HP boundary and designation.
- The HPC initiated an HP overlay zoning case for Taliesin West on November 10, 2005 and hosted two open houses on the case on December 3, 2005 and January 12, 2006.
- The Historic Significance and Integrity Assessment Report (Attachment 1.) concluded that Taliesin West is historically significant and should be zoned HP and listed on the Scottsdale Historic Register.

BACKGROUND

Early Activities: The Historic Preservation Commission (HPC) was appointed in June 1997 and was charged by City Council with identifying significant historic resources in the city and with establishing and maintaining the Scottsdale Historic Register as part of a comprehensive Historic Preservation Program. The first priority of the HPC was to prepare local ordinances to identify and protect Scottsdale's significant resources. City Council approved two ordinances on preservation in July 1999 including the Historic Property Zoning Overlay, Ordinance No. 3242. Fifteen properties and two neighborhood historic districts have been placed on the official Scottsdale Historic Register by City Council since 1999.

Taliesin West was listed on the National Register of Historic Places in 1974 and became a National Landmark in 1982. Since the HPC was appointed in 1997, individual commissioners have considered the buildings at Taliesin West, designed and built by Frank Lloyd Wright and his apprentices, as important local historic resources that should be considered for local designation, when the owner's support could be obtained. City Council approved an agreement with the Frank Lloyd Wright Foundation (Foundation) on September 23, 2003, Agreement #2003-158-COS, including a provision to pursue a mutually agreed upon HP boundary to place Taliesin West on the local register. The HPC has been discussing an appropriate boundary and placing Taliesin West on the local register since this agreement with the owner was signed.

Committee Process: Following the agreement, the HPC and Preservation staff have visited Taliesin West and talked to representatives of the Foundation (owner). In the spring of 2005, the Commission decided to form a committee to prepare a boundary recommendation. The committee included a representative of the Foundation and other people with special knowledge of Taliesin West (See Attachment 5. for a list of committee members). The Taliesin West HP Designation Committee met six times from June 2005 to September 2005 to prepare a mutually agreed upon boundary recommendation for the HPC. Vern Swaback, Chairman of the Board of Directors of the FLW Foundation at that time, met with the Committee twice and sent a letter of support for the committee's boundary recommendation (Attachment 6.).

Initiation and Opportunities for Community Involvement: On October 13, 2005 the HPC conducted a hearing on initiating an HP overlay zoning case for Taliesin West for the boundary recommended by the committee. The Chairman determined that additional discussion was needed and, following a second hearing and more discussion, the HPC initiated an HP overlay zoning case for Taliesin West on November 10, 2005 by a vote of 4 to 0.

Twenty public meetings have been held on Taliesin West from September 2003 to October 2005 by City Council, the HPC or the committee. Three public hearings must be held on the HP overlay zoning case with the HPC holding the first hearing to determine the eligibility and historic significance of the proposed historic property. See Attachment 7. Citizen Involvement Report for a summary of all the meetings and opportunities for public involvement. If the HP map amendment is approved by City Council, the HPC will work with the Foundation to prepare an Historic Preservation (HP) Plan for Taliesin West. The recent research on Taliesin West and the draft Preservation Guidelines prepared by John Eifler can be used by the City and the Foundation as a basis for drafting this required plan.

DESCRIPTION OF BOUNDARY

Description: The boundary that was prepared by the committee and approved by the owner encompasses the concentration of historic buildings in the central area of the Foundation's property. A 2005 report prepared by Eifler & Associates for the Foundation includes a 1959 site plan and calls the buildings constructed between 1937 and 1959 in this area the "Historic Core" of Taliesin West. The legal description for the proposed HP boundary includes 10.5886+/- acres in this Historic Core area. The proposed HP boundary represents about 2% of the roughly 492 acres of land owned by the Foundation at Taliesin West at the base of the McDowell Mountains. See some photos of the buildings within the proposed HP boundary in Attachment 4. No changes in underlying zoning, land use, traffic, or development are proposed in this City-initiated case.

General Plan, Land Uses and Zoning: The existing land uses at Taliesin West are consistent with the General Plan Land Use Map designation of Cultural/Institutional or Public Use. The mountain portion of the land owned by the Foundation is designed as Natural Open Space but none of the land in this second category is included in the proposed HP boundary. The proposed HP overlay area is zoned for R1-35 ESL single family residential uses with the Environmentally Sensitive Land overlay (see Attachment 3. Zoning Map).

Land east of the Foundation's property is zoned Hillside Conservation (HC) or single family residential and includes the Ancala West and Ancala developments. The CAP Canal, the City's Westworld specialty park, and Frank Lloyd Wright Boulevard lie to the southwest of the proposed HP boundary. Land south and west of these features is built out with single-family homes. The land to the north of the Foundation's property includes the McDowell Mountain Ranch master planned development and a large single-family home site owned by David Dodge. Transmission lines and towers exist along a major powerline easement that crosses the Foundation property from the northwest to the southeast. Numerous powerlines and transmission towers in this utility easement are visible from the historic buildings. A major wash crosses Taliesin West to the west of the historic core area and City Council named this wash as 'Taliesin Wash' in 2004.

HISTORIC SIGNIFICANCE SUMMARY AND RECOMMENDATION

Significance: The Taliesin complex is significant as an example of a masterwork of architecture, and as the winter residence, school, and office of influential architect Frank Lloyd Wright. The site also speaks to larger themes associated with the development of art and architecture in Scottsdale and the region. See Attachment 1. for the complete Historic Significance and Integrity Assessment Report, including a description of the individual structures in the complex.

OPTIONS FOR DETERMINING SIGNIFICANCE AND MAKING A PLANNING COMMISSION AND CITY COUNCIL RECOMMENDATION FOR TALIESIN WEST

- Approve the historic property designation as proposed in the designation report, with reference to how Taliesin West is eligible and significant
- Continue case to allow time for additional information or research to be provided
- Deny as proposed, with reference to how the property is not eligible or significant

HPO/Staff Recommendation: The HPC should make a determination that the land and buildings included in the proposed Taliesin West HP boundary meet the criteria for designation on the Scottsdale Historic Register and set forth their findings on how the property is historically and/or architecturally significant. The HPC should forward a recommendation to the Planning Commission and City Council that HP overlay zoning should be applied to the Taliesin West historic property and that the property should be placed on the Scottsdale Historic Register (Cases 21-ZN-2005 and 6-HP-2005).

Deborah Edge Abele
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Preservation Planner
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- ATTACHMENTS:**
1. Historic Significance and Integrity Assessment Report
 2. Context Aerial
 - 2A. Aerial Close-Up
 3. Zoning Map
 4. Photos of Taliesin West
 5. Taliesin West HP Designation Committee List
 6. Letter of Support from Vern Swaback, FLW Foundation
 7. Citizen Involvement Report

Historic Significance and Integrity Assessment Report for Listing Taliesin West Complex on the Scottsdale Historic Register

Taliesin West Complex

12621 N Frank Lloyd Wright Blvd, Scottsdale 85252
Case Numbers 6-HP-2005 and 21-ZN-2005

Historic Context:

Criterion A: Development of Arts Colonies in Scottsdale, AZ

The development of arts colonies and tourist accommodations in Scottsdale and around the Valley proved to have an important influence on Scottsdale's culture and its economic and physical growth. The Depression saw an influx of artists and architects into the town and nearby communities; many of whom were encouraged by President Roosevelt's Works Progress Administration (WPA), which established programs to put people back to work.

The development of tourist accommodations in the Valley also influenced the direction of Scottsdale's growth as a community. The famed Arizona Biltmore resort and two other grand resorts debuted in 1929 to establish the Valley as a premier destination for winter visitors from the nation's wealthy and elite. Frank Lloyd Wright, an architect from Wisconsin, came to stay for a number of winters at the Jokake Inn built in 1922 at the base of Camelback Mountain. Like other early visitors to the Valley for work or pleasure, Wright was lured to establish a home here.

The warm climate and desert beauty of the Valley inspired many artists to "put on canvas the color, bright sunlight, deep shadow, and vast distances of desert and mountain." Desert scenery also influenced the built environment as resident architects established a style of organic and low profile forms, used indigenous materials, and worked with natural colors. The aesthetic and design of their buildings blended with the desert's features and functioned well in the climate. Other local artisans brought desert motifs, textures, and colors to their sculpture, leatherwork, silver goods, and textiles intended for sale to tourists during the winter months.¹

Criterion B: Association with the Person of Frank Lloyd Wright

The remarkable length and breadth of Frank Lloyd Wright's career, the large number of buildings he designed, his outspoken positions on the role of architecture and design in society, and his profound influence on the field of architecture and related areas makes Wright one of the preeminent artisans of the 20th century. His life has achieved an almost legendary quality as the subject of international acclaim and severe condemnation throughout numerous biographies and volumes dedicated to his work. His buildings have inspired generations of students, and continue to do so.²

¹ City of Scottsdale Historic Preservation Office, "Historic Significance and Integrity Assessment Report for Listing Cattle Track Complex on the Scottsdale Historic Register" (Scottsdale, AZ.: City of Scottsdale Historic Preservation Office, Nd.), 1.

² Taliesin West National Register Nomination (Scottsdale, AZ.: City of Scottsdale Historic Preservation Office, 1984), 6.

Criterion C: Example of the Work of Master Embodying High Artistic Values.

Taliesin West is viewed by many as one of Frank Lloyd Wright's masterworks from his Second Golden Age (1936-1959). Many scholars and the press have repeated this appraisal, and in 1973 the American Institute of Architects awarded the building the 25-year award. A 1976 pole by the American Institute of Architects named Taliesin West and five other Wright buildings among the thirty two most important during the United States' 200 years of experience. The Taliesin complex embodies many of Wright's architectural principles: use of natural light, integration of the structures into the landscape, use of local materials, merged indoor/outdoor spaces, and open interior spaces.³

Description:

The Taliesin complex is located just north of the intersection of Frank Lloyd Wright Boulevard and Cactus Road in Scottsdale, AZ at the foot of the southwest slope of the McDowell Mountains in the Sonoran Desert. The Frank Lloyd Wright Foundation is the current owner of the complex and the surrounding eleven contiguous parcels of gently sloping to mountainous native desert landscape. The Foundation owned approximately 492 total acres at Taliesin West in Scottsdale. City designation extends only to the "historic core" of the site, which is defined as those buildings constructed during the lifetime of Mr. Wright, 1937-1958, and consists of 10.5886+/- acres containing the buildings and adjacent open space views that are historically and architecturally significant to the complex. The recommended HP boundary is a portion of the 160.1 acre Parcel 217-22-002 and all of a .03 acre Parcel 217-22-002B containing the Kiva Theatre.

As described by the Frank Lloyd Wright foundation on their website, "Taliesin West is a free architectural composition over a 16-foot square unit system, rotating at 45 degrees on itself and gently cascading down the slope of the site."⁴ The site plan itself emphasizes strong axes and diagonals, with many significant buildings set at a 45-degree angle to the entrance drive on a northwest-southeast axis. The terraces and a pool to the south and west of the main studio/kitchen/dining building continue the triangular site plan, based on an isosceles triangle with a right angle at the southwestern point of the terrace, and establish a cross axis for the complex. Structures built after the initial construction of Taliesin, including housing built by apprentices, are informally placed irregularly and at a distance from the original core buildings.⁵

The plan and setting of Taliesin West reflects Wright's belief in unifying the built environment with the landscape. The complex itself is set at the base of a mountain, reflecting the meaning of the facility's Welsh name, "shining brow." The approach to the site winds through the desert landscape, and ends at a straight entrance drive divided by a landscaped median that was realigned under Wright's direction in 1958. This final drive is parallel to one side of the triangular site plan for the building complex and begins with a large stone monolith in the median leading to the graveled entrance court, flanked on three sides by walls. Wright's design echoes the "rugged natural geometry" of the mountain backdrop through the use of a geometric layout with fifteen-degree sloping walls and roofs on the structures that produces a three dimensional perspective.

³ Ibid, 7, 8.

⁴ Frank Lloyd Wright Foundation, *Taliesin West History*, 2005, <<http://www.franklloydwright.org/index.cfm?section=tour&action=display&id=24>> (10 October 2005).

⁵ Deborah Abele to Arnold Roy, 2005; City of Scottsdale Historic Preservation Office, "Boundary Review for Taliesin West Local Designation," 2005; Frank Lloyd Wright Foundation, *Taliesin West History*, 2005.

Taliesin West is largely constructed from the varicolored volcanic rock native to the site, which gives the appearance that the building is a part of its environment. To construct the massive walls and structural elements that are the building's most prominent features, stone was set into forms and bound with a special mix of cement and desert sand called "desert concrete." Building massing, stair placement, contrasting materials and colors, and the interplay of light and shadow likewise complement the facility's natural surroundings. Decorative elements on the exterior also lend to the organic feel of the site. Muted Cherokee red paint, which Wright felt was a "life-giving color,"⁶ was used on many of the details. Some now call this color 'Taliesin Red'. The rough-sawn redwood beams and rafters form massive wooden frames that support the sloping roofs, and are decorated with a dotted line effect to suggest the native saguaro cactus. Fluidity between indoor and outdoor spaces in the original design completes the union between man-made artifice and nature.⁷

The early or original buildings and spaces constructed during the life of Wright, and constituting the historic core, consist of: Wright's Office and adjacent entry tower (1939), the Shops (1939), the Drafting Studio (1939, with later structural alterations), Kiva Cinema/Theatre (1938), Walkway with Pergola on the central axis (1939), Kitchen and Kitchen Annex (1939), the Dining Room (1939) and Guest Quarters (1941) above Kitchen and dining area with adjacent tower element and bridge across walkway, the Sunset Terrace (1939), the Garden Room (1938) and the Wright's Living Quarters (1940), Apprentice Court and Apartments (1941 with numerous later additions/alterations), Sun Cottage (1948, with later additions/alterations), the Water Tower (1946), Cabaret Theater (1951), Music Pavilion (1956, rebuilt in 1964 after a fire), Apprentice's Court and later additions (1938-1941), and the Realigned Entrance Drive and plating of the Citrus Grove (1958).

From the parking lot, the first building encountered after passing the large tower near the entry is Wright's Office (area 1). Built of sloping concrete and stone walls and covered with a translucent roof supported by exposed wood and steel beams, this building served as Wright's business office, reception room, and part-time drafting studio. As one of the first buildings constructed, the office served as the "dominate architectural theme for the complex," and embodies many of the character defining features of the site. From the office, a broad concrete terrace extends from the northwest to southeast to form the central axis of the complex. The walk is divided into sixteen-foot units, covered by a wooden Pergola, and further divided into smaller geometrical patterns.⁸

The Drafting Studio, Kitchen and Kitchen Annex, and Dining Room form a group of interconnected buildings, and serve as the core of the complex (area 2). Guest Quarters were constructed on the second floor in 1941. The Studio features a similar roof to that of the Office and is rectilinear in shape, 96x30. A fireplace is placed at one end, while a stone and concrete vault is placed at the other, helping to anchor the structure. The space accommodates sixty drafting desks for students of the Taliesin fellowship. Behind the fireplace is the central kitchen, which is connected to the Dining Room, as well as a pantry and breezeway. Initially constructed as an open space, Wright enclosed the Dining Room to form the current 40x28 foot space. An apartment and what is now called the Board Room are to the southwest and abut the kitchen. A prominent 1939 Bell Tower separates the dining area from the studio along the northeast façade of these interconnected spaces.

⁶ Taliesin West National Register Nomination, 1.

⁷ Taliesin West National Register Nomination, 1; Frank Lloyd Wright Foundation, 2005,

⁸ Frank Lloyd Wright Foundation, 2005; Note: all descriptions of complex on pages 3 and 4 based on this source.

A covered breezeway to the southeast separates these more public or community spaces from the more private living spaces in other areas of the complex to the east and southeast.

The Sunset Terrace (area 3) is a formal triangular outdoor space adjacent to the central buildings and central axis for the site plan. The two sides of the terrace come together at a right angle at a point to the southwest. This end of the triangle represents the prow of a ship in the desert and illustrates the meaning of the Welsh name for the complex, 'shining brow'. People can view the desert valley below from this point and, turning around, can view the main interconnected building complex with the McDowell Mountains in the background. The original canvas 'sails' on the roof of the Studio were replaced with more durable materials so visitors today must use their imagination to see the ship in the desert. The open breezeway through the middle of the main building provides one approach to the Sunset Terrace. Visitors can also walk south from the entrance court along the west side of the triangle to get to the viewpoint at the end of this terrace.

The Garden Room (area 4) is considered to be the showpiece of Taliesin West. Wright designed, built, and continually remodeled this space during his lifetime. The 56x34 room is a spacious and well-lit space with a low ceiling. The room is adjacent to the breezeway and overlooks a garden on the east and to the horizon on the south. A large fireplace dominates one end of the room, and a 10x12 foot patio is placed at the opposite end forming a small alcove. Beyond the alcove are a small bar, restrooms, pantry, and kitchen.

A suite of rooms, including the Wright's Living Quarters (area 5), arranged in an 114x20 foot wing adjoins this space. A prominent Water Tower is adjacent to the central axis of the complex and sits to the northeast of the Garden Room and Living Quarters. Additional living spaces, staff apartments and offices were added to this southeast wing of the main complex after Wright's death 1959.

The Kiva or Hogan Theater (area 6) lies in a separate building adjacent to the central axis of the complex and forms one side of the Apprentice's Court. It has a simple kiva-like rectangular door. The building is constructed of desert masonry walls that support a desert stone roof, and features only one small window and a fireplace. The space has served a variety of functions including as a theater, concert hall, apprentice lounge, library, storage, and currently as a classroom and conference room. A concrete stone bridge connects the Kiva to the second-story apartments above the dining room and adjacent to the water tower.

Briefly before WWII, Wright's apprentices moved from tents to a grouping of small rooms around a courtyard to the east of the main buildings called the Apprentice's Court (area 7). Each small room featured a fireplace and canvas flaps that opened to the desert. The courtyard is intact but adjacent living areas have been altered or added onto by the residents of Apprentice Court over time and the original canvas has been replaced with more durable materials.

The Shops (area 8) was located at the western end of the camp and features a simple square plan with roofed areas opening into a sunlit yard. The desert masonry walls are vertical with narrow openings for decoration and ventilation. The southern wall of the shop area forms one side of the entrance court that visitors first encounter when coming in the realigned 1958 drive from the south.

The half-sunken Cabaret Theater (area 9) extends from Wright's Office into the desert, and was originally called the "Stone Gallery." The building's walls, ceiling, and interior benches are of

reinforced concrete and desert stone. Removable wooden flaps at the entrance gallery may be positioned to open the room to an enclosed garden. At the far end of the building is a large fireplace and projection booth. The sunken position of the Cabaret Theater results in the building exhibiting a comparably lower profile to that of the other structures of Taliesin West.

The Music Pavilion (area 10) is notable in that Wright varied from the 16 foot unit he used throughout the complex in order to accommodate seating in the hall. The structure, rebuilt in 1964 after a fire, is a steel-reinforced building with a roof of rigid-steel frames and translucent plastic. When constructed, Wright attempted to keep the Music Pavilion low enough so that the mountain backdrop could be seen from the main drive. The Pavilion hosts a wide variety of meetings, performances, and exhibitions.

The Citrus Grove (area 11), located on a broad patio between the Music Pavilion and the Kiva Theatre, was part of Wright's site plan for the complex and was one of the last parts of his plan to be improved. The Entrance Drive (area 12) was realigned to include a vertical stone monolith and a landscaped median dividing the drive. The 1958 Citrus Grove and Realigned Entrance Drive were the final Taliesin West improvements overseen by Wright during his lifetime.

The Sun Cottage (area 13) is located where the Wright's first lived at Taliesin West. The structure is freestanding and is located at a short walk through the desert to the east of the main complex of buildings. The original 1938 temporary "cabin" lived in by the Wright's was called the "suntrap". This living area was expanded to the south in 1948 and is renamed the "Sun Cottage." An open air Atrium was later added to the east and was used for dances or other community functions. The area was enclosed in 1962 to form what is now a studio for apprentices. An East Wing of apartments was added in 1962 as well.

History:

Like many from the Midwest, Frank Lloyd Wright began visiting Arizona in the winter months in the late 1920s. In 1927 Wright came to Arizona to participate in the design of the Arizona Biltmore Hotel and Cottages in Phoenix, as a consulting architect. The year after, Wright met Dr. Alexander J. Chandler who commissioned him to design a luxury resort in Chandler, AZ to be called San Marcos-in-the-Desert. Setting up camp ten miles outside of town at a site Wright called Ocatilla, the architect and his apprentices developed many of the ideas and techniques that would later be fully expressed at Taliesin West. However, the stock market crash of 1929 doomed the planned resort, and the Ocatilla camp was abandoned.⁹

In 1937 Wright purchased land for what would be the winter quarters of his office and his Taliesin Fellowship of apprentices formed in 1932, although Taliesin in Spring Green, Wisconsin would still serve as the group's summer headquarters. Constructed beginning in 1937 and 1938, Taliesin West represents one of Wright's masterworks during what Grant Manson describes as Wright's "Second Golden Age," which began in 1936 after his initial success with his "Prairie Houses" in the Chicago area and a period of relative inactivity.¹⁰

⁹ Bruce Brooks Pfeiffer, "The Lure of the Desert," *Frank Lloyd Wright Quarterly* 10:4 (Fall 1999), 3, 5-6; Taliesin West National Register Nomination, 2-3.

¹⁰ Taliesin West National Register Nomination, 1-2.

Initially the complex began as a collection of tents and wooden frame buildings with canvas roofs that students of the fellowship constructed under the guidance of Wright. Drafting tables were set up in the open desert, and construction proceeded on the spot. From the beginning Taliesin was envisioned as a practical working and living space that would embody all of Wright's architectural principals: interior and exterior harmony with the environment, human scale, and incorporation of intimate spaces. Plans emphasized the integration of indoor and outdoor spaces through the incorporation of patios and an open interior design; diffusion of natural light through canvas roofs; and incorporation of natural materials such as the stone and sand found at the site that formed the massive walls and expansive patios that dominate the design. Initial construction at the site was completed in 1938.¹¹

Over the next two decades, Wright and his family came to spend increasing amounts of time at his western encampment, and he and his students constantly experimented with different techniques and materials. According to the National Register Nomination completed in 1974, Wright "did not conceive of the place as ever becoming a museum complex, but rather as a continuing architectural laboratory."¹² After his death in 1959, Wright's apprentices continued their master's constant experimentation at the site under the supervision of Wright's widow, Olgivanna Wright, and later William Wesley Peters. New buildings, or additions to older buildings, have been added to accommodate the changing needs of the fellowship and to meet the organizations continuing mission of education, preservation, and architectural excellence.¹³

Significance:

The Taliesin complex is significant as an example of a masterwork of architecture, and as the winter residence, school, and office of the influential architect Frank Lloyd Wright. The site also speaks to larger themes associated with the development of art and architecture in Scottsdale and the region.

Taliesin West as the Wrights' Home

Initially, the Wrights lived in a temporary "cabin" on the Taliesin site called the "suntrap." This building was expanded in 1948 and is now called the "Sun Cottage." The Wright's apartment in the main complex, the Living Quarters, was first occupied in 1941. The Wrights generally divided their time between Arizona and Wisconsin, with the exception of when Mr. Wright supervised major commissions in person as in the case of the Guggenheim Museum in New York City. Mrs. Wright continued to live at Taliesin West after her husband's death in 1959 until her own in 1985.¹⁴

The Taliesin West as an Arts and Architecture Community

Taliesin West and Taliesin Wisconsin both served as laboratory communities for Wright's ideas about architecture, education, and society in general. While these concepts only relate broadly to city planning and architecture, they were none-the-less central to Wright's design efforts and are incorporated into Taliesin West. To Wright, architecture was both reflective of society's ills and a cause of them, which he felt could be solved through intelligent and harmonious design and interdependent living. Wright conceived Taliesin West as a miniature of his "Usonian community,"

¹¹ Ibid, 2-3.

¹² Ibid, 4.

¹³ Ibid, 4; Frank Lloyd Wright Foundation, 2005.

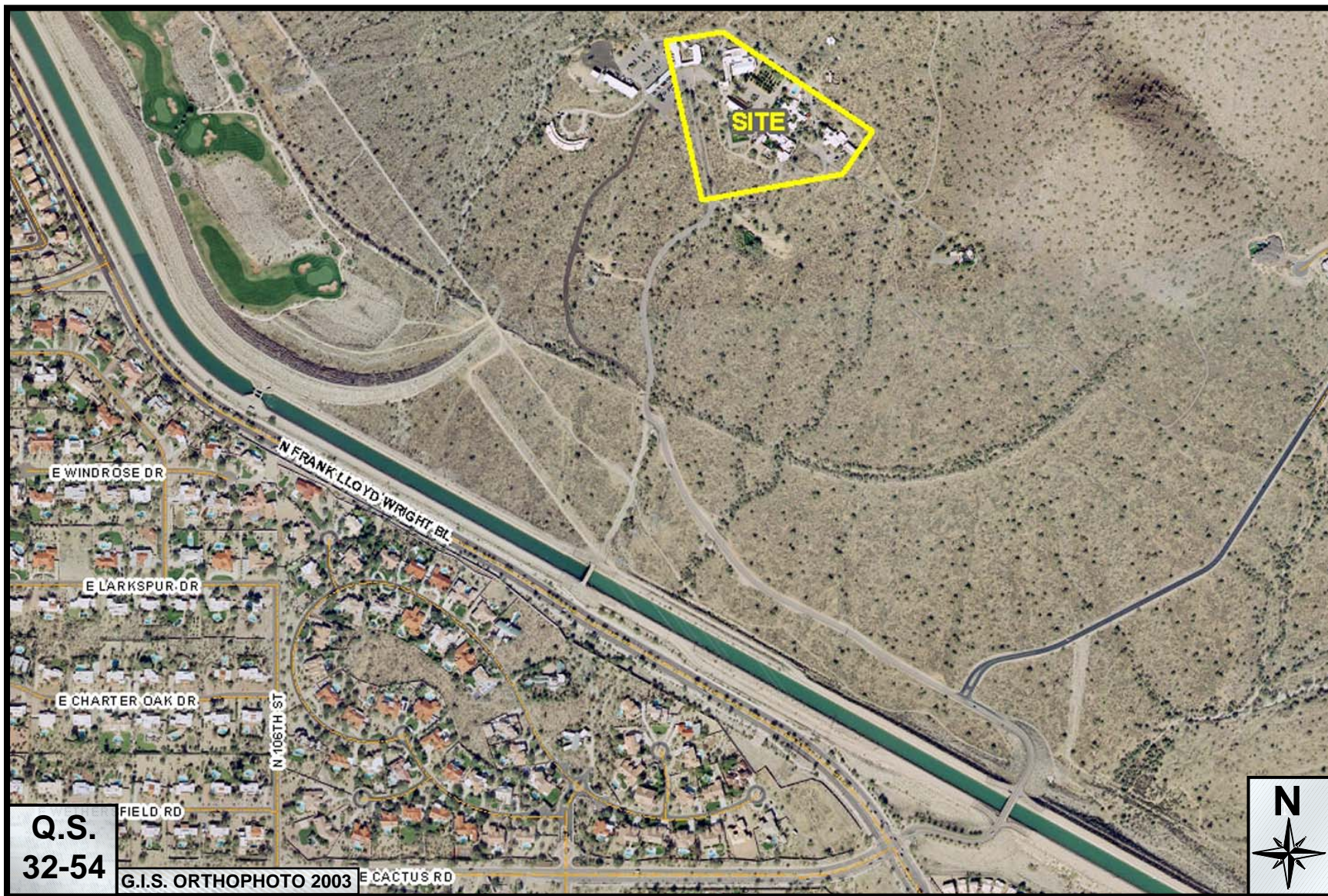
¹⁴ Taliesin West National Register Nomination, 4.

or self-sufficient living city. Apprentices were expected to not only learn the principles of design, but also to build and experiment with their own buildings. Likewise, they were to contribute to the community by performing manual labor such as cooking and cleaning. Wright also welcomed a variety of artistic and aesthetic endeavors including music, painting, sculpture, drama, and philosophy, which are seen by his provision of spaces at Taliesin for these activities. This holistic approach to society, design, and the arts is continued today through the Frank Lloyd Wright Foundation and the Frank Lloyd Wright School of Architecture.

Taliesin West as an Architectural Masterwork

Taliesin West has been recognized as one of the U.S.'s and Wright's greatest masterworks during his Second Golden Age by academia, the press, and the public. The complex is honored not only by placement on the State of Arizona Historic Register and the federal National Register of Historic Places, but it has also been declared a National Landmark, a designation achieved by less than 10% of the sites and buildings placed on the National Register. This distinction marks Frank Lloyd Wright's Taliesin West as a place with national significance to American architecture, culture, and art.¹⁵

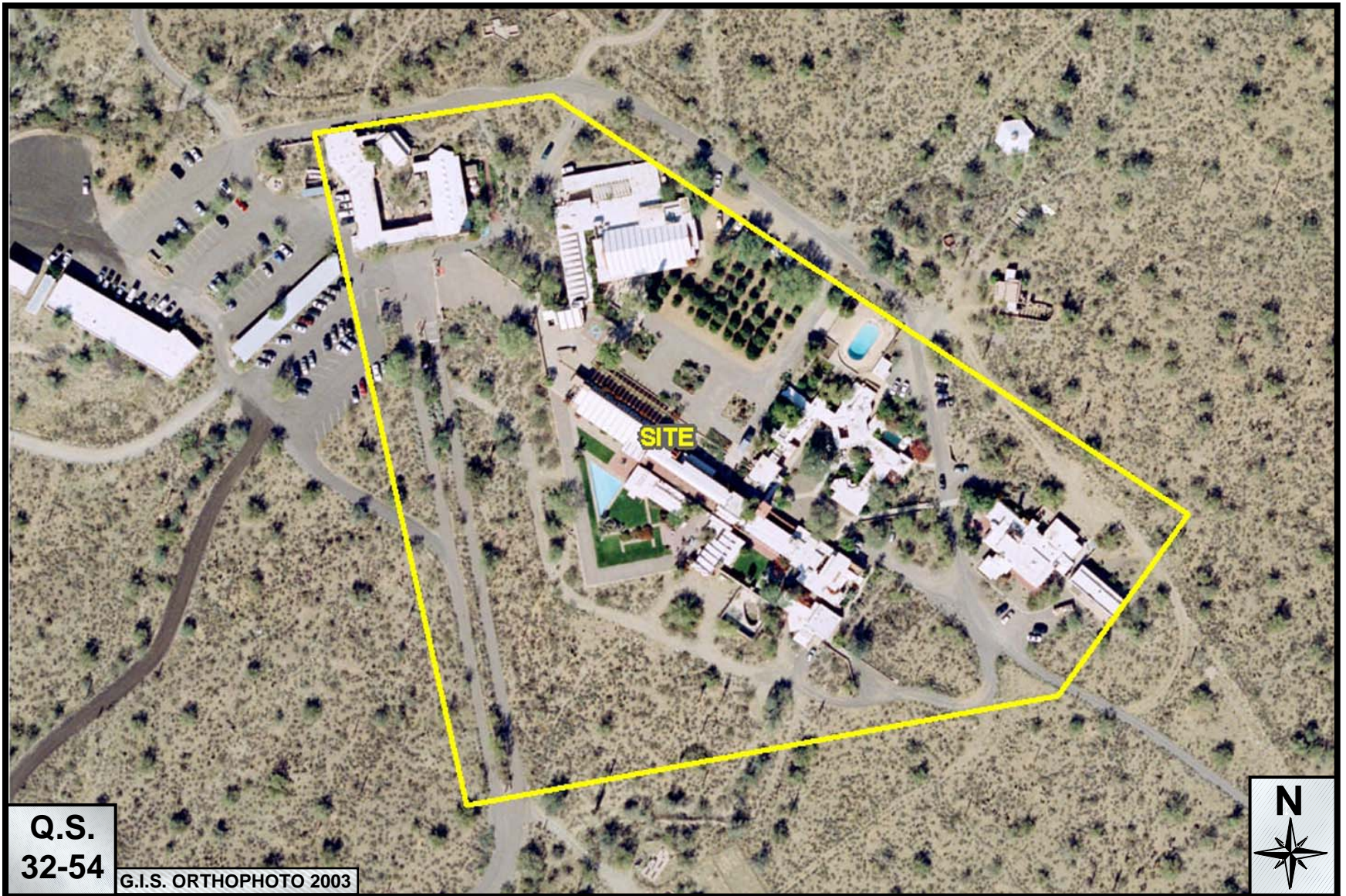
¹⁵ Taliesin West National Landmark Nomination (Scottsdale, AZ.: City of Scottsdale Historic Preservation Office, Nd.), 1; Taliesin West National Register Nomination, 1.



Taliesin West HP Overlay Zoning

21-ZN-2005/6-HP-2005

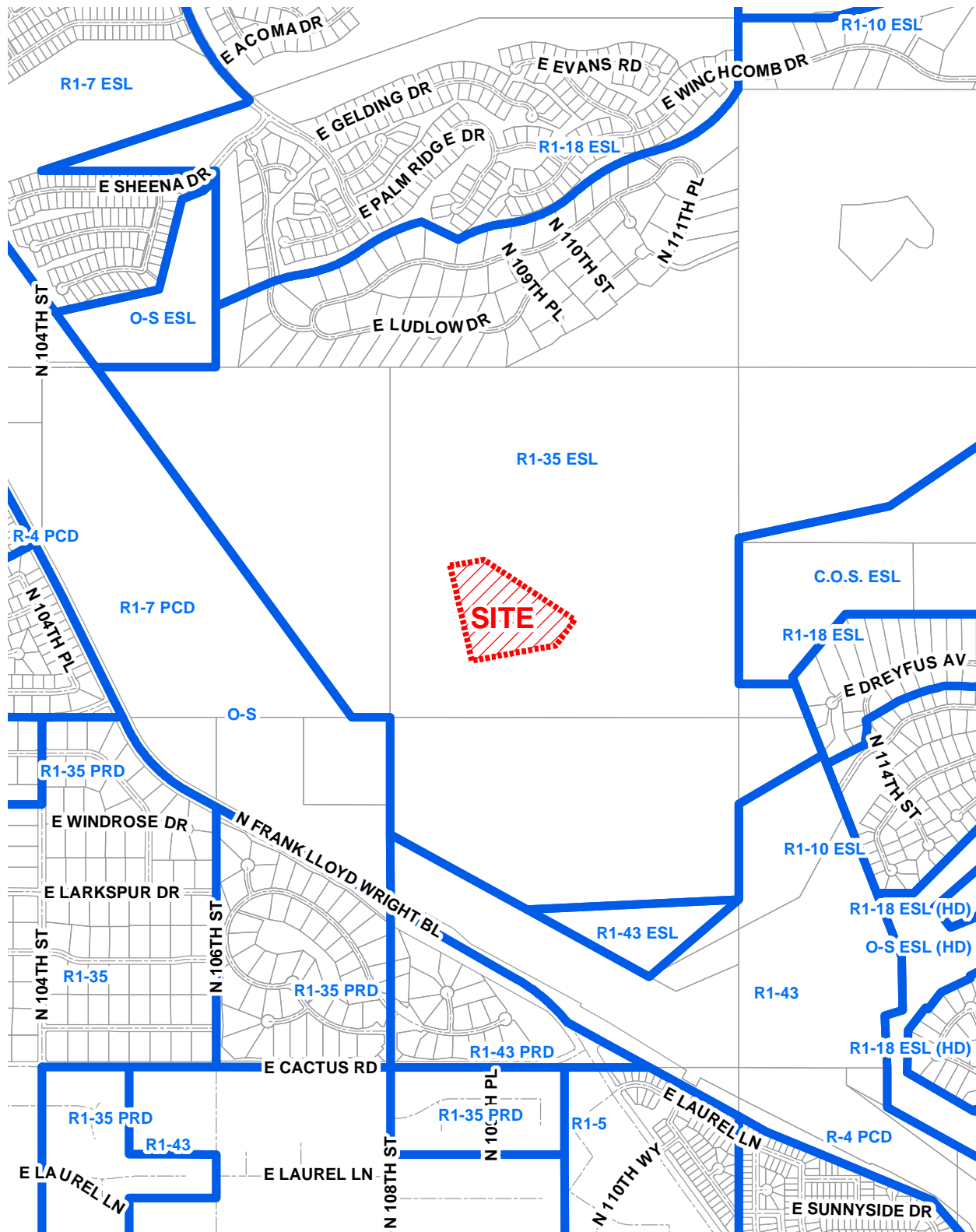
ATTACHMENT 2.



Taliesin West HP Overlay Zoning

21-ZN-2005/6-HP-2005

ATTACHMENT 3.



21-ZN-2005

ATTACHMENT #4

I

Taliesin West HP Overlay Zoning - (21-ZN-2005
& 6-HP-2005)
Attachments #4 - 7

The above attachments are on file at the City of
Scottsdale Current Planning office,
7447 E Indian School Road, Suite 105.